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"At midnight, in the month of June."

(*The Sleeper.*)

"'Tis the middle of night by the castle clock."

(*Christabel.*)

And, just as Geraldine is a peculiarly strange, unexplained creature from an unknown land, so the lady of *The Sleeper* has come

"O'er far-off seas,

A wonder to these garden trees!
Strange is thy pallor! strange thy dress!"

As one reads on, one finds that the atmosphere of the whole poem is delicately redolent of Coleridge. It is a kind of divine opium vision. The moon is a "mystic moon," and

"An opiate vapor, dewy, dim,
Exhales from out her golden rim."

The lines which follow, in marvellous adaptability to purpose, have not been excelled by the English poet:

"And softly dripping, drop by drop,
Upon the quiet mountain top,
Steals drowsily and musically
Into the universal valley." [of sleep]

The City in the Sea (1831, revised 1845) betrays hints of *The Ancient Mariner*, especially in the emphasis upon the sea as "hideously serene"; but the similarity is more subtle than the kind that may be indicated by quoting parallel passages. (Both the *City in the Sea* and the *Sleeper*, by the way, obviously resemble some parts and elements of *The Fall of the House of Usher*). *Israfel* (1831), again, has at least one passage drawn from Coleridge:

"None sing so wildly well
As the angel Israfel,
And the giddy stars (so legends tell)
Ceasing their hymns, attend the spell
Of his voice, all mute."

"And now it is an angel's song
That makes the heavens mute."
(*The Ancient Mariner.*)

Even the reference to the albatross in the song from *Al Aaraaf* (1829), "'Neath blue-bell or streamer," is probably not accidental. And it has long been known, of course, that the repetends of *Ulalume*, *Lenore*, and *The Raven* were suggested by Coleridge in *Christabel* and other poems.

In the light of such evidence it becomes questionable whether Poe's originality as a poet has not been at least a trifle overestimated. It still remains sufficiently great; but no service is done to the poet's memory by attempts to prove that his product was unique. Even that almost unique masterpiece, *The Haunted Palace* (1839), seems—perhaps fancifully—to the present writer to have

certain faint mist-wreaths of *Kubla Khan* hanging about it; but it is none the worse for that!

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"L'ART POUR L'ART."

To the Editors of Mod. Lang. Notes.

SIRS:—It has always been said that the phrase "l'art pour l'art" was coined by Victor Cousin, and first used by him in a course of lectures delivered in 1818 (cf. Michiels, *Histoire des Idées littéraires en France au XIX^e siècle*, 1842, ii. 102 sq.; Cassagne, *La Théorie de l'Art pour l'Art en France*, 1906, p. 39, and Lanson's review in the *Revue d'Histoire littéraire de la France*, 1906; Stapfer, *Questions esthétiques et religieuses*, 1906, p. 26 sq.). But as a matter of fact the phrase appears in the *Journal Intime* of Benjamin Constant as early as 1804. Constant sums up Schelling's æsthetics in the sentence: "L'art pour l'art, sans but, car tout but dénature l'art" (*Journal Intime*, ed. Melegari, 1895, p. 7).

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'FIGGING'—FORTESCUE'S *Foreste*.

To the Editors of Mod. Lang. Notes.

SIRS:—Under the caption 'Fig^{vs}' the *New English Dictionary* gives the following inadequate treatment of the word 'figging' in the sense of 'thieving': "Figging *vbl. sb.* only in 'figging-law.'" The earliest recorded instance of the compound is from *Dice Play*, c. 1550. The simple word occurs, however, in Thomas Fortescue's *Foreste* (1571), where a passage concerning Tamburlaine runs thus: "He in no case permitted any robberies, priuie *figgyng*, force, or violence, but with seueritie and rigour punished whom soeuer he founde thereof giltie" (fol. 84).

The lines I have quoted appear in a chapter of the *Foreste* (Part II, Ch. 14), which Albrecht Wagner has reprinted in full in the introduction to his edition of *Tamburlaine* (Heilbronn, 1885, pp. xiii-xxii). Since the book is of considerable importance and there exists, so far as I know, no other modern reprint of any part of it, it may be worth while to indicate the mistakes in Wagner's text as shown by collation with the Bodleian copies of the editions of 1571 and 1576. Wagner did not consult the latter edition, and so emends conjecturally several printers' errors of the first edition which are set perfectly right in the second. I disregard Wagner's purely typographical inaccuracies, and give below the more serious variants: